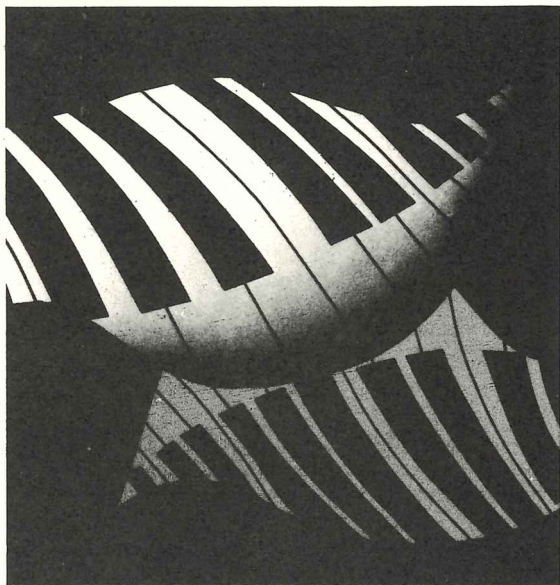


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LASER EYES, ETERNAL EARS



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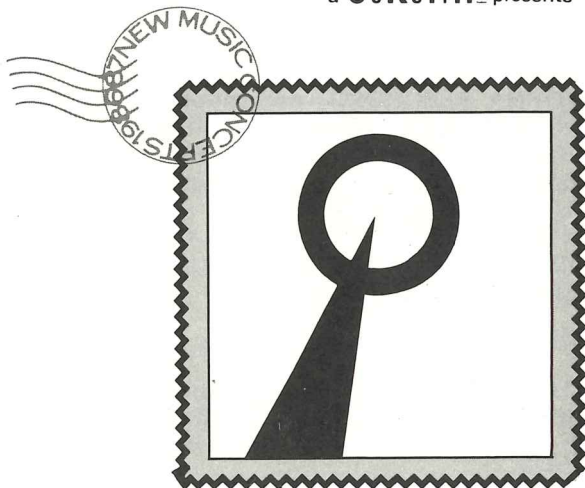
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STELARC

Event for Amplified Body, Laser Eyes and
Third Hand

KASUTAKA TAZAKI, *sound co-ordinator* TAKURO OSAKA, *lighting installation*

Meet STELARC after the concert

MICHAEL BUSSIÈRE

Fields of Light: The Eternal Feminine

OPERA IN CONCERT CHORUS ROBERT COOPER, *conductor* ELIZABETH DOBIE, *soprano*

FRIDAY, JANUARY 23, 1987 8:00 p.m.

Repeat Performance has been added

SATURDAY, JANUARY 24, 1987

at the DuMaurier Theatre Centre,

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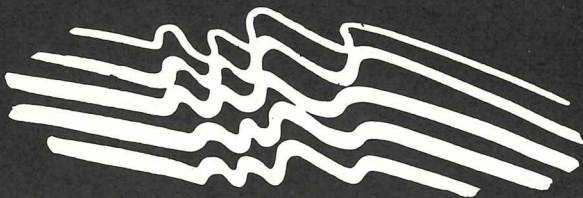
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music: MICHAEL BUSSIÈRE

images: JOAN WOODWARD

masks: MARYSE MAYNARD

ELIZABETH DOBIE, soprano

ROBERT COOPER and the OPERA IN
CONCERT CHORUS

intermission

Event for Amplified Body, Laser Eyes
and Third Hand

concept and performance: STELARC

light installation: TAKURO OSAKA

sound design: KAZUTAKA TAZAKI

LASER EYES, ETERNAL EARS

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Fields of Light: the Eternal Feminine

Deriving its text from a variety of Christian and ancient sources which give praise to the archetypal and universal Goddess Deity, **FIELDS OF LIGHT** portrays the Eternal Feminine in her many manifestations. These texts are presented in reverse chronology and parallel the overall reduction of musical material from the beginning of the work to its conclusion. In its final form, **FIELDS OF LIGHT** intentionally resembles a sacred cantata with an underlying sense of liturgical setting and ritual.

The number 9, its divisions and multiples, serves as the fundamental catalyst for all musical and structural parameters within the work. Artificial modes and modified serial techniques are employed in conjunction with more common-practice devices such as pedal-point, canon, and, on a broader structural scale, tonic-dominant relationships. The electronic sounds were, for the most part, realized in the studios of Potsdam State College, New York, on a Synclavier II digital music system. The number 9 also serves as a link between musical parameters and the programmatic concepts of Planet Earth, lunar cycles, human gestation and so on.

FIELDS OF LIGHT: IN PRAISE OF THE ETERNAL FEMININE is intended as a statement of dignity for the Planet and its dwellers, the caretakers of His/Her creation.

NK

PROGRAMME

1. Tape Prelude.
2. When the world was born, I came into being. Before the centuries were made, I issued from the hand of God - half-formed, yet destined to grow in beauty from age to age, the handmaid of his work".
from The Eternal Feminine
P. Teilhard de Chardin
3. Mother of our Creator, Mother of our Saviour, Mirror of Justice, Seat of Wisdom, Cause of our Joy, Spiritual Vessel, Vessel of Honour, Singular Vessel of Devotion, Mystical Rose, Tower of David, Tower of Ivory, House of Gold, Ark of the Covenant, Gate of Heaven, Morning Star, Health of the Sick, Refuge of Sinners, Comfort of the Afflicted, Pray for Us.
from the Litany of Loreto
Liber Usualis
4. I will sing of well-founded Earth (Gaia), mother of all, eldest of all beings. She feeds all creatures that are in the world, all that go upon the goodly land, and all these feed of her store.
5. Verily at the first Chaos came to be, but next wide-bosomed Earth, the ever-sure foundation of all....And Earth first bore starry Heaven, equal to herself, to cover her on every side, and to be an ever-sure abiding-place for the blessed gods.

ME

6. Reading: from Parturition by Mina Loy
7. Tape Interlude.
8. Amorous mother goddess, to whose side no god can approach.
Babylonian
9. Queen of the living and the dead, who holds the life of the land in (her) hand. Queen, life-creator of the land, your name is its standard.
Sumerian

the

esprit
orchestra

Alex Pauk
conductor

Sunday February 1 at 8:00 pm

Guest Artist — Douglas Stewart, flute

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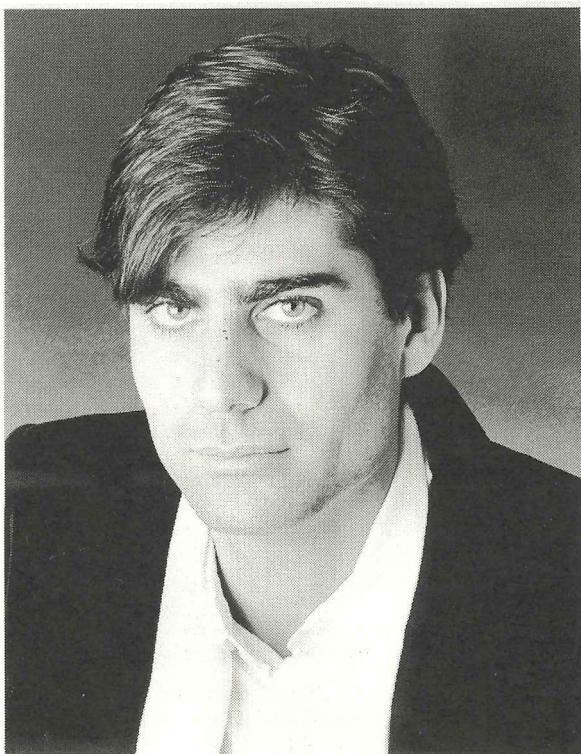
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MICHAEL BUSSIÈRE



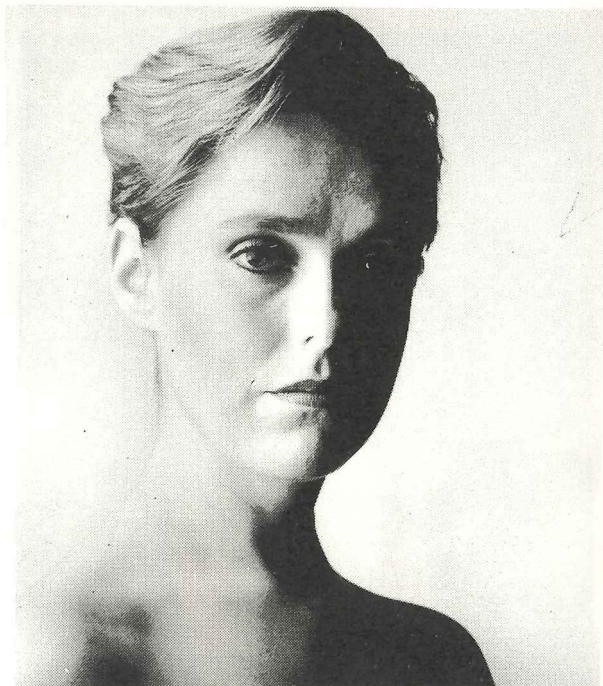
MICHAEL BUSSIÈRE and JOAN WOODWARD

MICHAEL BUSSIÈRE is a faculty lecturer at Carleton University where he directs the electronic and computer music programme. JOAN WOODWARD is an artist and international communications consultant. Their collaborative works have been commissioned, performed and broadcast across Canada, as well as at international video festivals in Paris and Rome.

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ME

ELIZABETH DOBIE, *soprano*



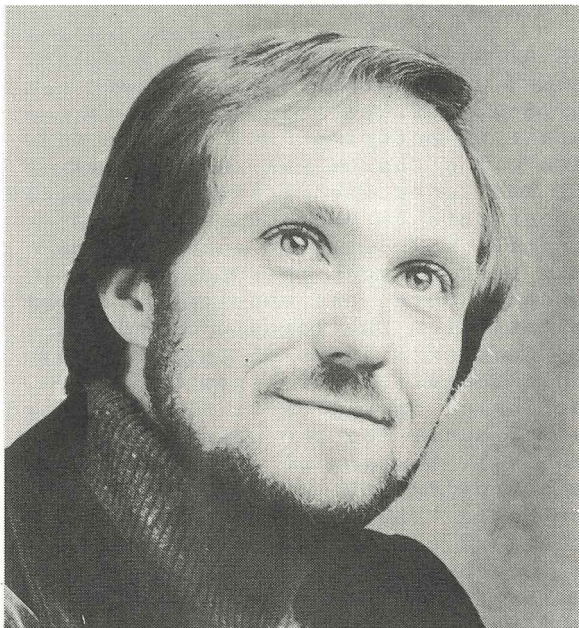
ELIZABETH DOBIE is a native of Ottawa, where she studied at the University of Ottawa and sang with the Cantata Singers and the Ottawa Alumni Choir. She has appeared as soloist in the St. John Passion, Mozart's Requiem, Bach's Magnificat and Bach's Cantate #61.

Miss Dobie also studied at the Royal Scottish Academy of Music for two years as a member of the Opera studio. For the past three years she has been studying with Robert Leonard in New York. Last year she attended the Britten-Pears School for advanced musical study in Aldeburgh, Scotland. Miss Dobie was the second place winner the May 1984 Maggie Teyte Singing Prize in London, and in July 1985 she was awarded a project grant from the Canada Council.

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ROBERT COOPER, conductor



ROBERT COOPER has been Director of the Opera in Concert Chorus since its inception in 1978 and is currently Music Director of the Toronto Mendelssohn Youth Choir and Conductor of the Faculty of Music Concert Choir, University of Toronto. Following his studies at the University of Western Ontario where he received his Master of Music degree in Choral Conducting, Mr. Cooper continued his studies in West Germany under Helmuth Rilling. A recipient of Canada Council support and the winner of the Leslie Bell Scholarship for Choral Conducting, Robert Cooper has studied as well with Robert Shaw and Robert Page in the United States. Mr. Cooper recently received critical acclaim as conductor of "La Favorita", Opera in Concert's first presentation with full orchestra, chorus and soloists.

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OPERA IN CONCERT CHORUS

THE OPERA IN CONCERT CHORUS was formed during the fourth season (1978-79) of Opera in Concert to appear in Mozart's "La Clemenza di Tito". The Chorus was an immediate hit and under the direction of Robert Cooper this 38 voice ensemble has become a highlight of each season. Over past seasons the Opera in Concert Chorus has appeared as guest artists with the Toronto Symphony, the Chamber Players of Toronto, New Music Concerts, the Algoma Festival, the Guelph Spring Festival, Stratford Summer Music and the Mainly Mozart Festival. Members of the Chorus have also provided the choral music for the movie "The Wars" and the 1986 Stratford production of "A Man for All Seasons". Future engagements this Spring include the World Premiere of John Weinzweig's "He Shoots, He Scores" for New Music Concerts and the opening concert of the Guelph Spring Festival with Jon Vickers.

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OPERA IN CONCERT CHORUS

1986-87

Robert Cooper, Conductor

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Susan Fenton

Diane Furman

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Jackie Pipher

Jayne Thomson

Jacqueline Tracey

Monica Whicher

MEZZOS

Margaret Ball

Anne Champion

Mary Delli Colli

Catherine Duff

Sheila James

Sarah Langford

Laura Schatz

Catherine Tait

TENORS

Geoffrey Butler

Torin Chiles

David Clarke

Lou D'Amore

Michael LaLune

Alki Leontarakis

Gregory Meaker

BASSES

Robert Anderson

Russell Braun

Paul Buchanan

Tim Cadan

Robert Evans

Leon Levy

Ernie McCullough

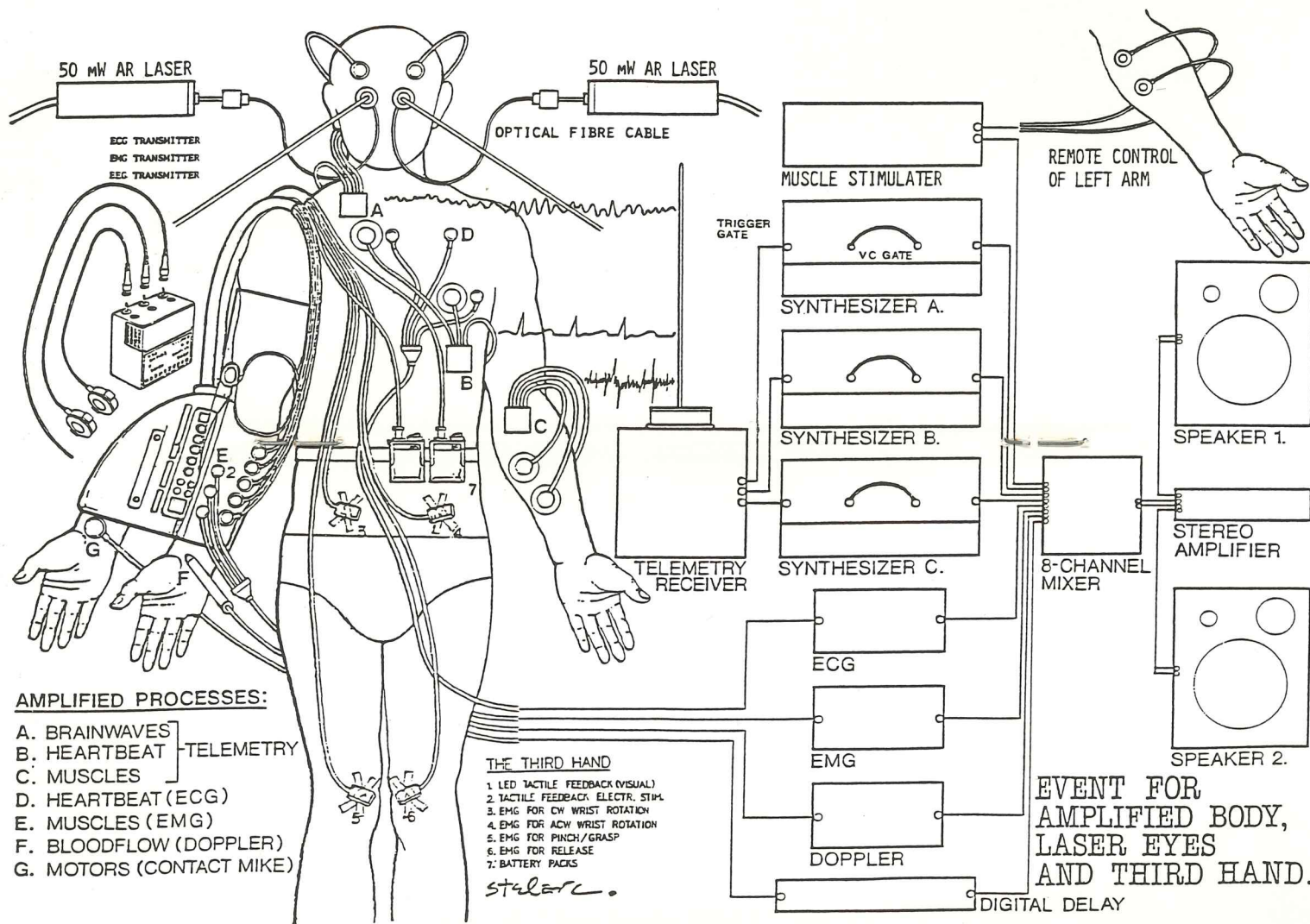
Matthew Thomas

Michael Thomas

Edward Moroney, Accompanist

Kathryn Brown, Manager

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Event for Amplified Body, Laser Eyes and Third Hand

If the earlier events can be characterized as PROBING and PIERCING the body, then the recent performances EXTEND and ENHANCE it. The amplified internal rhythms, laser eyes and mechanical hand acoustically and visually expand the body's parameters. There is an interplay between physiological control and electronic modulation and manipulation. The artificial hand is capable of independent motion, being triggered by signals from the abdominal and thigh muscles. It has pinch-release, grasp-release, 270° wrist rotation and a tactile feedback system for a "sense of touch". But whilst the body activates its extra manipulator, the real left arm is remote-controlled, jerked into action by a muscle stimulator with varying voltage and frequency. The stimulator signal is used as a sound source and the motor mechanism of the Third Hand is picked up by a contact microphone.

Body processes amplified include brainwaves (EEG), muscles (EMG), heartbeat (ECG), pulse (PLETHYSMOGRAM) and bloodflow (DOPPLER), with a KINETO-ANGLE TRANSDUCER transforming bending motion into a sequence of signals. The acoustical effect is one of buzzing, clicking, thumping, beeping and whooshing sounds. A combination of percussive and wind sounds - of triggered, random, repetitive and rhythmic sounds. Orchestration of the performance involves selective tuning into/out of the channels of sound; increasing/decreasing the volume of certain sounds; physical control of

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body functions and motions;
activation of the artificial hand and
the use of digital delay to loop and
superimpose sequences of sound. The
use of a Telemetry unit minimizes the
hard-wiring of the body to the
equipment, safely isolating it from
the electrical system, removing
possible hum and noise and allowing
the body freedom of movement.

In previous events, lasers were
reflected off small mirrors stuck to
the eyes. Now the Argon beams are
directed by OPTICAL FIBRE CABLE AND
LENS, allowing more powerful lasers
to be used safely with the head being
able to turn without losing the
beams. The laser eyes are modulated
by the heartbeat, pulsing on and off.
By blinking and moving the head it is
possible to scan the space and
scribble images, seemingly with the
eyes. The body performs in a
structured light environment, which
flares and flickers, responding and
reacting to the electrical discharges
of the body - sometimes
synchronizing, sometimes
counterpointing. Light does not
simply illuminate the body, but is
seen as a physical phenomenon which
can directly affect the internal
rhythms of the body.

STELARC, 1986

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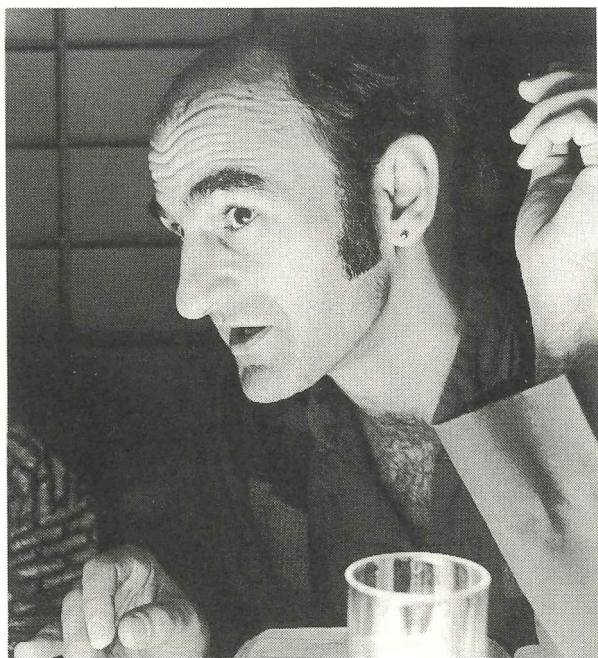
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STELARC



Stelarc is an Australian performance artist who has resided and worked in Japan since 1970. He teaches Art at Yokohama International School. His early interests were choreographing dance and staging multi-media events. He has visually probed and acoustically amplified his body, becoming intrigued with the body's physical structure, functional mechanisms and internal rhythms. The desire to manipulate and modify the body led to doing yoga and biofeedback. Between 1973-1975 he made 3 INTERNAL FILMS OF HIS BODY (90cm into the stomach, 90cm into the colon and 60cm into the left and right bronchi of the lungs). Since 1970 he has amplified such body functions as brainwaves, heartbeat, bloodflow and muscles in his events and his AMPLIFIED BODY POETRY has

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been performed in concerts of contemporary music in Japan, Australia, U.S.A., Canada, Brazil and Germany. He has undergone sensory deprivation and physical stress situations in his performances, which have included 22 BODY SUSPENSIONS since 1976 by insertions into the skin. In 1977, he unsuccessfully applied to NASA to be included in the Space Shuttle program as an artist.

Having explored the limitations of the body, he is now interested in ways of improving the body's capabilities. In 1981 he completed his THIRD HAND PROJECT, an artificial hand which is attached to the body and activated by the EMG muscle signals. Some of the events with the Third Hand have included writing different letters with each hand simultaneously to form words (1981), amplifying the sounds of the three hands (1981, 1982, 1983, 1984) and REMOTE CONTROLLING the Third Hand attached to a host body in a Tokyo gallery by transmitting the EMG signals of the right hand from the artist's studio in Yokohama (1984).

Since 1976 he has co-organized symposiums and lectured on "MAN-MACHINE SYMBIOSIS", "MODIFIED MAN", "INFORMATION AND EVOLUTION", "THE OBSOLETE BODY", "EVOLUTION AND THE ARTIST", "THE SPLITTING OF THE SPECIES", "EVOLUTIONARY STRATEGIES", "THE END OF EVOLUTION, THE AGE OF ARTIFICIAL INTELLIGENCE" and "A PHILOSOPHY OF TECHNOLOGY", in Japan, Australia, Mexico, Denmark and the U.S.A. In 1982 he was invited to lecture on "REDESIGNING THE HUMAN BODY" at the Stanford University Design Conference. In 1984 he had meetings and demonstrated his Third Hand at NASA's Jet Propulsion Lab

MC

(Pasadena) and the Johnston Space Center (Houston). He participated in the LA Olympics Art Festival (1985). He performed with the Third Hand using the Sony Jumbotron screen for the Australian Pavilion at the Science Expo (Tsukubu, Japan, 1985), and was selected to take part in "New Music America" in Houston (1986). EVENT FOR AMPLIFIED BODY, LASER EYES AND THIRD HAND was also featured at the "High Technology and Art" exhibition (Tokyo, 1986).

KASUTAKA TAZAKI, *electronics engineer*



KAZUTAKA TAZAKI has produced electroacoustic music for many forms, including disc recordings, film and video. He has developed his own computer controlled systems for high-tech performances. After winning the ISCM Tape Music Contest held in France in 1974, his music was released on major recording labels such as RCA. He is the founder of the multi-media group BACH REVOLUTION.

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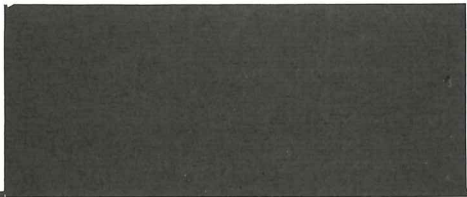
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TAKURO OSAKA, *visual artist*

TAKURO OSAKA has done light installations in such varied fields as fashion, performance and dance for Issei Miyake, Stelarc and Kuniko Kisanuki. In 1983 he illuminated the garden forest of the Takanawa Art Museum in Karuizawa. His special expertise is in the use of neon and he strives to transcend simple lighting effects to transform space.

Acknowledgements

Ann Armin

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The Laser Inc.

Light Construction

Maureen Merrit, Maki Gallery,
Tokyo

Nihon Kohden K. K.

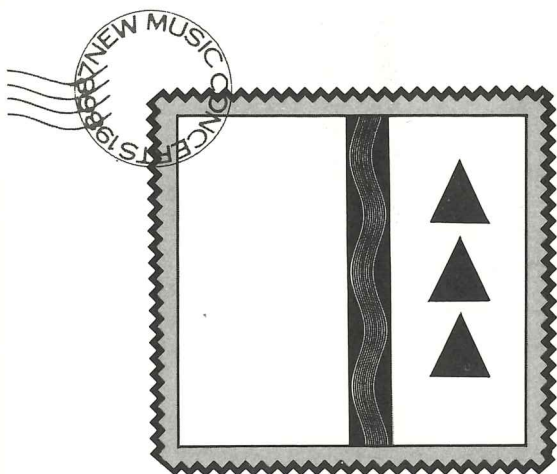
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Speed of Light Theatrical
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PREMIERE DANCE THEATRE
8:00 p.m.

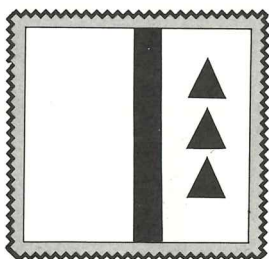
In April of 1982 the debut of TRIO BASSO occurred at the Wittener Tage für neue Kammermusik. Since then, most of the luminaries of contemporary music have written works especially for the TRIO BASSO. Internationally recognized as virtuosi and individually pursuing solo careers, members of TRIO BASSO combine to produce chamber music of the highest quality.

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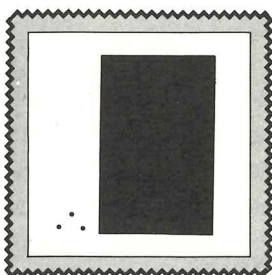
TRIO BASSO

Sunday, February 22



TITTLE-ATING LIGHT

Sunday, March 15



HE SHOOTS, HE SCORES

Sunday, April 12

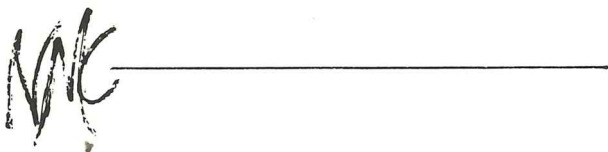
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